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# KODACOLOR

HOME MOVIES IN FULL COLOR

A Few Helpful Suggestions for  
Taking Kodacolor with

CINÉ-KODAK

Model K, f.1.9

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UNLESS the half-speed feature is specifically mentioned, these instructions apply to Kodacolor made with the camera motor running at normal speed.

See Kodacolor section of your Ciné-Kodak instruction book, beginning page 33, for important details on the proper use and care of Kodacolor equipment.

WITH a Kodacolor Filter and Kodacolor Film, your Ciné-Kodak, Model K, f.1.9, is ready to make motion pictures in full, natural color; to reproduce on your own home screen all the colors occurring in nature, just as the eye sees them. Every tint, hue and tone reproduces accurately. And Kodacolor pictures are just as easy to make as are ordinary pictures in black and white!

All you need with Ciné-Kodak, Model K, f.1.9, is a small, easily attached Kodacolor Filter, Kodacolor Film and bright sunlight. No extra lenses are necessary, no costly tinting or toning.

To make Kodacolor pictures it is only necessary to load the camera in the usual way with Kodacolor Film and to

slip the special Kodacolor Filter into the lens barrel in place of the black lens hood. A ratio diaphragm, which is supplied with the film, must first be slipped over the back or small end of the filter. The camera is then operated as for black and white pictures.

### MAKING THE PICTURES

WHEN making Kodacolor pictures it is necessary to use Ciné-Kodak, Model K, with the *f.1.9* lens wide open; and it is likewise necessary that the pictures be made in bright sunlight when using the camera with the motor running at normal speed.

### THE HALF-SPEED FEATURE

By using the *half-speed* button, Kodacolor pictures can be made of subjects in the *open shade* with clear sky overhead, and on hazy days with *light* clouds over the sun. When making *half-speed* exposures the subjects must be cautioned to move *slowly* and deliberately, or else the action on the screen will appear too rapid and jerky. Remember that every motion taken when using the *half-speed* button will be *twice as fast* when projected on the screen.

When panoraming with the *half-speed* feature, be sure to turn the camera *half as fast* as when panoraming with the motor running at normal speed. Never make panoramic pictures of rapidly moving subjects, when using the *half-speed* button.

### THE THREE ESSENTIALS

THE operation of the Ciné-Kodak, Model K, for color is the same as for black and white except:

(A) It must always be used at *f.1.9*. No matter how bright the light, it cannot be stopped down or it will destroy the color ratio of the filter.

(B) Pictures made at *normal* motor speed should be made with the subject in bright sunlight.

(C) When the light is *exceptionally* bright, one of the neutral density filters, No. 1 or No. 2, furnished with the

Kodacolor Filter, should be used. See exposure table below.

The neutral density filter must be screwed into the opening in the large end of the Kodacolor Filter.

These are the three essentials of making Kodacolor pictures.

#### Exposure Guide for making Kodacolor pictures, showing the use of the Kodacolor Neutral Density Filters Nos. 1 and 2

These exposures are for the Ciné-Kodak operated at normal speed.		Bright sun Temperate regions	Bright sun Tropics	Slightly hazy sun Tropics
A	Sky, Sea, Beach and Snow. Distant landscapes, mountains in direct sunlight.	May to August inclusive	N.D. 1	N.D. 2
	Full-length figures in white costume in direct sun with no heavy shadows.	Sept. to April inclusive	No N.D. Filter	N.D. 2
B	All other subjects in direct sun.	May to August inclusive	No N.D. Filter	N.D. 1
	This class includes most of the ordinary subjects.	Sept. to April inclusive	*No N.D. Filter	N.D. 1
C	Open subjects in light shade with brightly reflecting surroundings such as water or bright sand.	May to August inclusive	*No N.D. Filter	No N.D. Filter
	Example: Subject in beach chair under light beach parasol.	Sept. to April inclusive	Not Possible	No N.D. Filter

\*Between hours of 10 and 3 only.

If film is not to be processed within two to three weeks, use N.D. 1 where "No N.D. Filter" is indicated, and N.D. 2 in place of "N.D. 1."

#### BRIGHT SUNLIGHT IS NECESSARY

WE repeat this caution, because it is so essential to satisfactory Kodacolor results. By bright sunlight is meant direct, full sunlight—sunlight that is not partially obscured by light clouds. The condition sometimes known as "hazy sunlight" will not produce satisfactory Kodacolor results. The sun *must* be bright and direct, and Kodacolor (except sunrise and sunset pictures) should only be made

from two hours after sunrise until two hours before sunset, when the sun is at its brightest. This paragraph, of course, applies to pictures taken at *normal* motor speed.

Seascapes, snow scenes and distant views in *brilliant* sunshine should be made with one of the neutral density filters affixed before the Kodacolor Filter. Such scenes are apt to be over-exposed unless a neutral density filter is used. See exposure table on page 3.

### FOCUSING

**I**N making Kodacolor pictures it is always necessary to focus very accurately. The closer your subject to the camera, the more accurately you must focus the camera. It is an excellent idea to measure the distance from the subject to the camera with a tape measure when making "close-ups." This procedure, coupled with the always necessary sunlight, will insure uniformly satisfactory pictures, and will repay you many times over in the quality of the pictures that result. The necessity for accurate focus is due to the fact that in making Kodacolor the lens must be used at its largest opening; and it is a well known optical rule that the larger the lens opening the greater the necessity for accurate focus.

### POSITION OF THE SUBJECT IN RELATION TO THE SUN

**E**XPOSURES with the Ciné-Kodak pointing toward the sun should be avoided, as such lightings with Kodacolor Film are seldom satisfactory. In general, the sun should be behind the back or over the shoulder of the operator of the camera. Back-lighting should not be attempted with Kodacolor Film.

### REFLECTORS

**W**HEREVER there is bright sunlight, there are heavy shadows. These shadows rarely detract from the appearance of a landscape or general view, but they often impair an

otherwise excellent portrait "close-up," just as in still pictures, shadows cast by a hat sometimes obscure the features. Shadows in a portrait "close-up" are easily corrected by the use of a reflecting screen held in a position that will illuminate the shaded side of the subject. This screen, or reflector, should be moved about until the greatest amount of reflected light illuminates the shadows, care being taken, of course, that the reflector does not show in the picture. Reflectors are widely used by professional photographers for portrait "close-ups."

A simple home-made reflector is sufficient; all you need is a sheet of white cardboard about 30 x 40 inches or larger.

## BACKGROUNDS

**D**ARK backgrounds are usually best for Kodacolor, but whatever the background selected, prominent vertical or horizontal lines should be avoided, as they detract from the beauty of the picture.

## "CLOSE-UPS"

**P**ORTRAITS or "close-ups" made when the sun is about midway between sunrise or sunset and noon are less inclined to show objectionable shadows than those made when the sun is more nearly overhead. The subject should face the sun, when but few shadows will appear. These may be softened by the use of a reflector.

Excellent Kodacolor "close-ups" may be obtained by using the camera at normal motor speed, with the subject in bright sunlight; or by using the *half-speed* button, with the subject in the *open shade* with clear sky overhead. In the latter case the possibility of unpleasant and distorting shadows on the face will be avoided. Of course, the subject must be cautioned to move *slowly* and *deliberately* when *half-speed* exposures are being made.

Kodacolor portraits and "close-ups" are remarkable in their accurate reproduction of delicate colors. Every flesh

tint, every glint of color in hair, every color in clothing and background are shown on your screen exactly as you saw them when you made the picture. Perhaps one of the most appreciated uses of Kodacolor is to retain forever, in color, the portraits of loved ones. Close-up portraits are easily made, it being only necessary to focus accurately, to see that the features of the person being photographed are not in deep shadows, and to be sure that the guide lines marked on the front lens of the sight finder are followed. These lines are marked 2 feet and 6 feet. After the subject is properly located in the finder, raise the Ciné-Kodak until the top of the subject is just below the engraved line marked for the distance that agrees nearest to the actual distance between the subject and lens. This will prevent cutting off the upper portion of the subject when the picture is made.

### **SUNRISE AND SUNSET PICTURES**

SUNRISES and sunsets afford opportunities for gorgeous effects in Kodacolor. They are best taken when the sun is a few degrees above the horizon and obscured by a cloud or other object, so that the sun itself does not shine directly into the finder. All other Kodacolor pictures should be made not earlier than two hours after sunrise, or later than two hours before sunset.

### **WINTER SCENES IN KODACOLOR**

VERY attractive "close-ups" may be made in the winter when snow is on the ground. Even at mid-day, the sun is not as high as in the summer months, and the reflected light from the snow gives a soft illumination to the shadows which makes winter portraits unusually attractive.

### **KODASCOPES**

KODACOLOR is projected with Model A, Model B, and the Library Kodascope. The regular Kodacolor Screen should

always be used when projecting Kodacolor with the Model A or B Kodascope. Kodacolor may be shown with the Library Kodascope on the regular Kodacolor Screen, on the screen that accompanies the cabinet for the Library Kodascope, or on the small translucent screen that is an integral part of this Kodascope.

The regular Kodacolor Screen has an aluminum surface 16½ x 22 inches in size, giving the brilliancy necessary for the best Kodacolor results.

If your projector is a Model B Kodascope, Series "K," you will require no further equipment for projecting except a Kodacolor Filter which slips onto the lens, and an easily attached compensator lens. With the Model A Kodascope, Series "K," you will require a Kodacolor Projection Lens Unit which is interchangeable with the projection lens unit used for black and white pictures. Model A and Model B Kodascopes, other than Series "K," require an alteration in the illumination system in addition to the Kodacolor equipment. The Model C Kodascope cannot be used for Kodacolor.

Kodacolor Film is processed at the following Finishing Stations:

#### UNITED STATES

CHICAGO, ILL.: Eastman Kodak Company, 1727 Indiana Ave.  
HOLLYWOOD, CAL.: Eastman Kodak Company, 6706 Santa Monica Blvd.  
JACKSONVILLE, FLA.: Ciné-Kodak Service, Inc., 315 West 8th St.  
KANSAS CITY, MO.: Ciné-Kodak Service, Inc., 422 East 10th St.  
ROCHESTER, N. Y.: Eastman Kodak Company.  
SAN FRANCISCO, CAL.: Eastman Kodak Company 241 Battery St.

#### CANADA

TORONTO, ONT.: Canadian Kodak Co., Limited, Toronto 9

#### EUROPE

BELGIUM, BRUSSELS: Kodak, Limited, Rue Neuve 88  
DENMARK, COPENHAGEN: Kodak, Aktieselskab, Ostergade 1  
ENGLAND, LONDON: Kodak, Limited, Kingsway, W.C. 2  
FRANCE, PARIS: Kodak-Pathé, Ave. des Champs-Elysées 63; Place Vendôme 28  
GERMANY, BERLIN: Kedak, Aktiengesellschaft, Markgrafenstrasse 76  
ITALY, MILAN: Kodak Società Anonima, Vittor Pisani 6

NETHERLANDS, THE HAGUE: Kodak, Limited, Noordeinde 10  
NORWAY, OSLO: J. L. Nerlien, A. S., Nedre Slotsgate 13  
SPAIN, MADRID: Kodak Sociedad Anónima, Puerta del Sol 4  
SWEDEN, GOTHENBURG: Hasselblads Fotogr. A. B., Ostra Hamngatan  
41-43  
SWITZERLAND, LAUSANNE: Kodak Société Anonyme, Ave. Jean-  
Jacques Mercier 13

AFRICA

EGYPT, CAIRO: Kodak (Egypt) Société Anonyme, Sharia Maghraby 20  
SOUTH AFRICA, CAPE TOWN: Kodak (South Africa), Limited, 38  
Adderley St.

ASIA

CHINA, SHANGHAI: Eastman Kodak Company, 24 Yuen Ming Yuen Road  
INDIA, CALCUTTA: Kodak, Limited, 17 Park Street  
JAPAN, OSAKA: Ciné-Kodak Service Japan, Inc., No. 2, 1-Chome,  
Minami-Horiye-Dori, Nishi-ku  
STRAITSSETTLEMENTS, SINGAPORE: Kodak, Limited, 8 Battery Road

PHILIPPINE ISLANDS

MANILA: Kodak Philippines, Ltd., Calle David 181

DUTCH EAST INDIES

JAVA, BATAVIA: Kodak, Limited, Noordwijk 38, Weltevreden

AUSTRALASIA

AUSTRALIA, MELBOURNE: Kodak Australasia Pty., Ltd., 284 Collins St.  
NEW ZEALAND, WELLINGTON: Kodak Australasia Pty., Ltd., 294  
Lambton Quay

HAWAIIAN ISLANDS

HONOLULU: Kodak Hawaii, Ltd., 817 Alakea Street

SOUTH AMERICA

ARGENTINA, BUENOS AIRES: Kodak Argentina, Ltd., Calle Paso 438  
BRAZIL, RIO DE JANEIRO: Kodak Brasileira, Ltd., Rua São Pedro 270  
CHILE, SANTIAGO: Kodak Chilena, Ltd., Delicias 1472  
PERU, LIMA: Kodak Peruana, Ltd., Divorciadas 650

REPUBLIC OF PANAMA

PANAMA CITY: Kodak Panama, Ltd., Edificio Grebmar, Ave. Pablo  
Arosemena

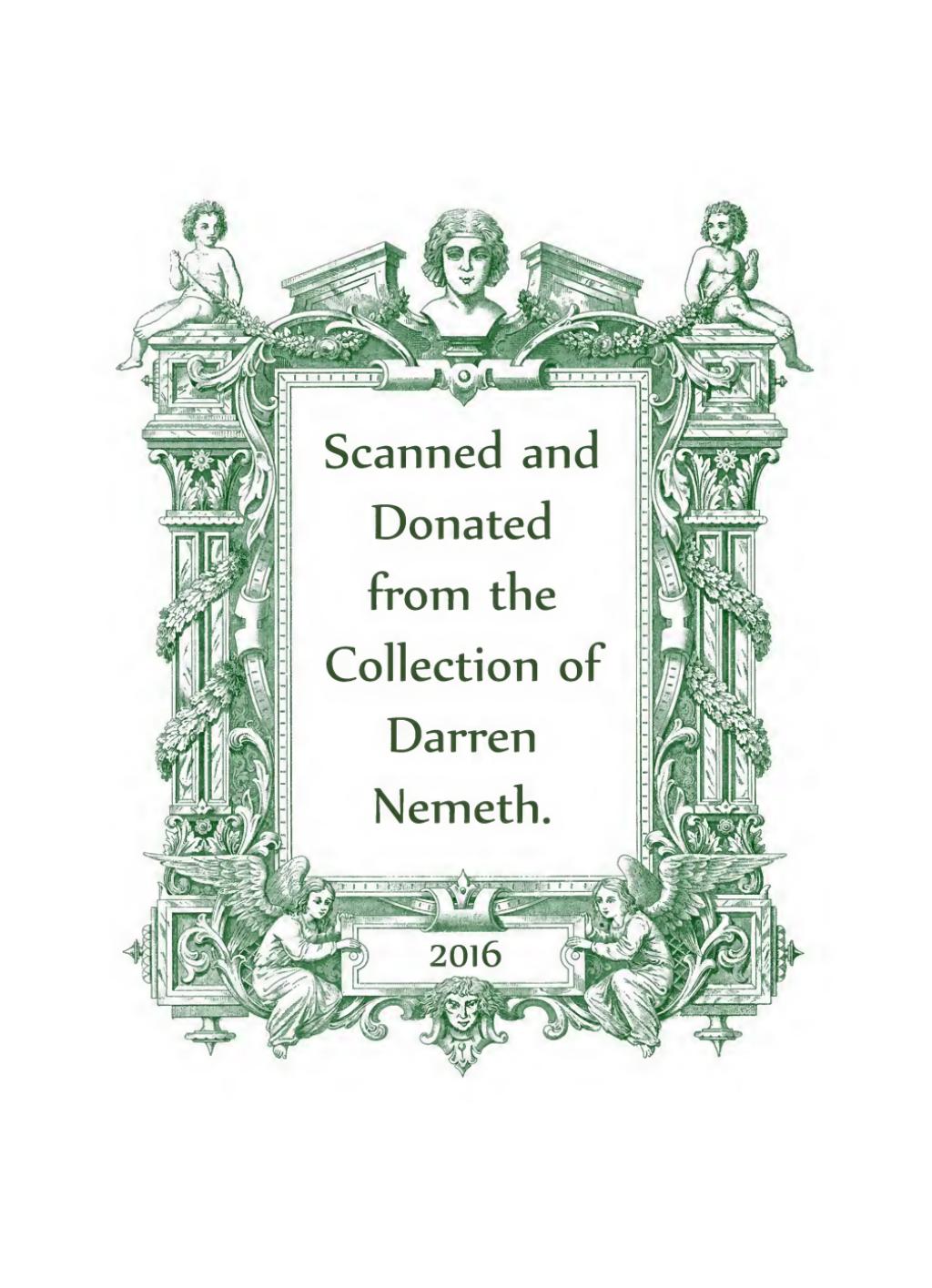
MEXICO

MEXICO CITY: Kodak Mexicana, Ltd., Independencia 37

CUBA

HAVANA: Kodak Cubana, Ltd., Zenea 236

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